

# STOREFRONT for Art & Architecture

97 Kenmare Street New York, NY 10012 212-431-5795

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DECEMBER 11, 1990

## **Hi-no-maru 1/36** **A Project by Yukinori Yanagi**

Exhibition dates: December 18-January 19, 1991  
Opening reception: December 18, 6-8 pm  
Gallery hours: Tuesday-Saturday, 12-6 pm  
\*The gallery will be closed 12/25/90 to 1/2/91

Storefront for Art & Architecture will present **Hi-no-maru 1/36**, an installation by the young Japanese sculptor, **Yukinori Yanagi** from 12/18/90 through 1/19/91.

**Hi-no-maru** (rising sun) **1/36** was conceived in consideration of Storefront's unique triangular space. By virtue of its being a 10 radial corner, the exhibition space represents 1/36 of a circle. By surfacing both walls with mirrors, Yanagi will create the illusion of a complete circle surrounding the visitor to the installation.

The project is one of series of works that Yanagi has created in response to his two years spent in the U.S. (he was awarded an MFA from Yale University in 1990) in which "wandering as a permanent position" or entrapment within mobility has been a primary concern.

In addition to the installation, Yanagi's **Hi-no-maru Ant Farm Project** and his **American Flag Ant Farm**--both also expressing his preoccupation with wandering--will be presented. In these works, with their migrating ants and crumbling, shifting flags, the thrust of the wandering dissolves the signs of stasis (flags) into organic forms that will change with time and circumstance. The ant farms are offered by Yanagi as analogues to the gradual unification of all the world's nations.

Born in 1959, Yukinori Yanagi was educated, in addition to Yale, at Musachino Art University, Tokyo. He has exhibited widely in Japan; his exhibition at Storefront is his first in New York. For additional information, please call Storefront, (212) 431-5795.

Storefront is funded by the New York State Council on the Arts, National Endowment for the Arts, foundations, corporations and individuals.

## ABOUT PROJECT IN AMERICA

Yukinori Yanagi

“Wandering” as a permanent position has occupied my investigation as a sculptor. While residing in the United States I began to work with the American flag which signifies the stability of place and/or nationalism. My intention is to dissolve the symbolic signs of stasis into an organic form that changes with time and circumstance.

At Yale University, I began two long term projects: the first being Wandering Position: project- Red, White, and Blue and the second, World Flag Ant Farm Project.  
punctuation?

The project- Red, White, and Blue portrays a mobile society standing still within the revolving sign of the flag. The focus of this project was America. Eventually I will construct wheels of many nations, cloaked within their flags containing icons of power and mobility.

The World Flag Ant Farm Project consists of several Ant Farms that represent the nations of the world. The Ant Farms will be connected by plastic tubes. The ants will travel inside these tubes carrying grains of colored sand from flag to flag. The flags will become intermixed their recognizable symbols, will dissolve and evolve into one universal flag.

America is a new society developed by people who wandered ~~towards~~ to find a new life. This newness is unique in the world and contrasts with the old secular culture of Japan. I am interested in observing travel which becomes permanent, symbols of stability and personal histories.

The automobile made America a mobile society. The influx of people of diverse nationalities, races and religions is the foundation by which America was born. Today, nations are dependent upon each other for commerce. A complex network of telecommunications makes the world available to people of advanced nations. My sculpture looks towards a simple, equal and hopeful way of expressing the world's gradual unification of all ~~its~~ nations.

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March, 1990



# STOREFRONT for Art & Architecture

97 Kenmare Street New York, NY 10012 212-431-5795

*February 13, 1991*

**Carol Lutfy**  
**Tokyo Correspondent**  
**The Journal of Art**  
**Rizzoli Journal of Art, Inc**  
Fax 81-3-794-5440


Dear Carol:

The work of Yanagi was first introduced to me by Toshiko Mori, a Japanese architect who lives and works in New York. My perception of his work is best described in a copy of an article attached with this letter, which I wrote for his exhibition catalogue at Hillside. This article was written during the summer of 90, before his exhibition at STOREFRONT.

From the very beginning, I like his work immediately. They are big and bold. I like the fact that he sees no limitation in the scale or size of his work. This is important for me as I often frown on the smallness of art within the largeness of our environment, especially art in relation to architecture. Of course I know that art doesn't have to be physically big to be big, but the general minutes of scale and power of art in society is my perpetual dismay.

Of course that we wanted to exhibit his work because they are environmetal. But more important is that his works are reflective and critical about the society, art which works outside of art, in order to be more a true and participating element of culture in progress and flux. Much of art in gallery and commercial context are merely memorabilia, treasures or antiques of our memory or nostalgia. They are no longer active participants of today's world in acceleration, nor propositions or projections of our destinies and hopes. I think his works are about these issue, in his own ways of course, as many others are obsesse with, separated from the internal workings of the daily world, thus offering opportunity and perspective for critical bird's eye view. Although I think Yanagi's view is sarcastic, humoristic and pessimistic about the culture.

Sincerely

  
**Kyong Park**  
*Director*



## WANDERING POSITION

Recurrent use of the sphere, along with a magnification of a traditional artifact in his "Ground Fishing Project", are both sacred in their prescription, while nothing could be more profane and toxic than his "Ground Coloring Project." The techniques and the passages that the work of Yukinori Yanagi adopts are formal, conceptual, environmental and immersed in process, making the origin and the destiny of his ideas inclusive to diversity. This flexible foundation will positively ensure the possibility of continual experimentation and perpetual transformation of his work, a condition that marks an artist who will surpass our own expectations and his own compromises.

But as flexible and unbound as the works seem to be, they show consistent sense of entrapment. They are rolled, boxed, canned, chained, caged and trapped. The earthly ball in "Wondering Position 1" is ultimately chained to a concrete anchor, thus countering the way it was formed. "Project Red, White and Blue" cages a powerful symbol of domestic movement into a spinning irony.

The entrapment of movement, or movement within the entrapment, is also a sorry state of our own condition. In the age of transportation, communication, information and other technological definitions, the liberation of movement is followed by new forms of stasis. Automobiles, the most popular and common form of movement, has released us from geographical fixation, but also is a capsule that denies the use of our armatures and severs our physical presence at the neck. The television brings the world into our living room comforts, but also disfunctions our interaction with the real events and places. The computer enhances our capacity in knowledge and information, yet controls our mode of communication within the consensus of the mass, where the convenience of system presides over the specificity of individuals and the life of exceptions. We need to wander but our positions are fixed, and this is the paradoxical condition of the post-modern pre-informational man in technological state.

This is where the power of Yanagi's work is seated, as it attempts to defy this entrapment. Once this paradox of our wandering positions are found, he draws strenuous and improbable paths for escape. The spheres of "Wondering Position 2" hope that its aimless buoyancy will capture the wind of temperature to escape from an unforgiving trap, an abandoned rock mine. "Ground Transport Project" and "Ground Coloring Project" christen an act of release from containments of permanent intention, coffins and barrels.

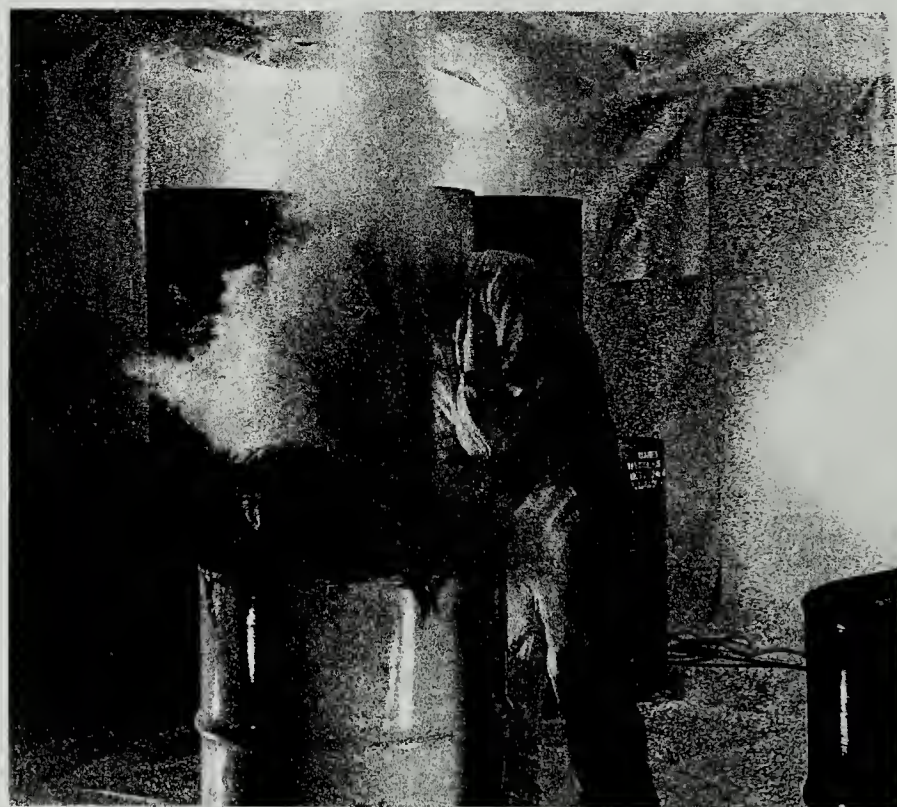
Perhaps his most ingenious escape attempt, certainly most dynamic, will come at his planned installation at STOREFRONT FOR ART AND ARCHITECTURE. Taking advantage of the triangular shape of STOREFRONT's exhibition space, his plan is to create a whole from a part through an infinite reflections between two opposing walls of mirror. The newly created whole will be a circle, since the mirror walls must be constructed in a converging angle, dictated by the existing walls of STOREFRONT.

The trap from the convergence is defied by a creation of a reflected whole, but the result is an illusion not a reality. This is the condition of the present where the world is defined and expanded through the simulation of reality. This is undeniable, and to defy it is just another form of illusion. Within this entrapment, Yanagi lives and so will we.

17, August, 1990

Kyong Park

Director of STOREFRONT FOR ART AND ARCHITECTURE



Ground Coloring Project

-on the city-

Oct., 1987

Hillside Gallery

36 pieces drum can 2ton dump truck pigment

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